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Rhetoric, reasoning, and reflection are discussed as the tools which enable a reader to distend the experience of reading to its greatest limits. Rhetoric is interpreted as the facility which allows the reader to understand both the necessary "how" and "what" of an author's work. Eleven cognitive processes used in written material are defined and related to rhetoric. The importance of early instruction in rhetoric as it applies to reading as well as to writing is emphasized. Reasoning is discussed as a criterion necessary to decode an author's thought and language. It is identified as a requisite to perceiving the association of ideas and the organization of thought in a written work. Courses in logic at the high school level are advocated strongly. Reflection is designated as essential to avoiding the intellectual sterility. It is noted that in this age of mass communication, reading remains unique in its individualized approach. The reader can choose according to his interest and can adjust the rate and time of his communication to allow for consequential reflective thought. References and illustrative figures are included. (BS)

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REALMS OF READING: RHETORIC, REASONING AND REFLECTION

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Paper delivered to the International Conference on English,
Vancouver - August, 1967

Conferences on English in the last decade have tended to communicate at length about communication. This is perhaps inevitable particularly in the light of the so called communications revolution resulting from the advent of the mass media. And this paper is going to be no exception. The moral of my argument, however, will be that we, as people interested in English, should not bemoan or bewail the fact that language habits are shifting rapidly or that reading is no longer as pervasive as we thought it once was, but recognize that reading and books will have a particular and very essential part to play in the future, whatever the civilization of the next thousand years. This will result from the very nature of the reading of print itself.

I am reminded of the cartoon which depicted a teacher in front of a small group of children in the year 2060. The caption read; "Will the class in remedial thinking, please orbit. Our problem for today is to discover why in the twentieth century so much time and effort was spent in conquering outer space and so little attention was paid to inner space." It is with "inner space" that reading is primarily concerned.

Before embarking upon the trio of topics underlying my main theme, let us look at some basic assumptions and fallacies.

First - mass media. These are not new. English is a mass medium. All languages are mass media. The newer inventions of film, radio and

television are also languages; their syntax and grammar are as yet unknown. Each codifies reality differently and each medium undoubtedly conceals its own unique metaphysics. And we are just beginning to explore the grammars of these new languages and see the possibilities of them for enlarging and extending the type of experiences today's children undergo. And so we are moving from using films merely as visual aids towards children producing their own film to indicate their interpretation of reality. My most vivid aesthetic experience recently was a three and a half minute film produced by two seventh grade boys. It was an animated colour abstract called "Conflicting Colours." It contained over 1500 frames and took twelve hours to make. Modern children may often find themselves more articulate in media other than the language of words.

McLuhan and his cohorts have pointed out that future civilizations are more likely to be oral cultures than book cultures. 'Oracy' rather than 'literacy' will be the predominant feature. But a frequently mistaken assumption is that McLuhan is postulating a non-literate or 'aliterate' community whereas he speaks of a post-literate world. This difference is a very real one. Though the new media stress oral communication, they in fact, assume literacy - literacy of quite a high order. These new media do not derive their inspiration primarily from an oral culture but rather from a literate and frequently literary one. They have moved on a stage perhaps to a new oracy - but this depends upon a pervasive literacy.

McLuhan, however, would suggest that there is a reason for this.

> "As a simple consequence of this participational aspect of the electric technology, every kind of entertainment in the television age favours the same kind of personal involvement. Hence the paradox that, in the television age, Johnny can't read because reading as customarily taught, is too superficial and consumer-like an activity.

> Therefore, the highbrow paperback, because of its depth character, may appeal to youngsters who spurn ordinary narrative offerings. Teachers today frequently find that students who cannot read a page of history are becoming experts in code and linguistic analysis. The problem, therefore, is not that Johnny can't read but that in an age of depth involvement, Johnny can't visualize distant goals." (1)

But I would like to suggest that it is reading, and particularly book reading, that will enable Johnny to visualize distant goals. Depth, complexity, involvement, and mental activity have long been recognized as the unique quality of books.

This concept of the complexity of books was upheld several years ago by F. A. Hardy, the former Librarian of Canada's Parliament. He wrote:

> "If I were called up to defend books I would build my defence around the word complexity. All other media simplify, and over-simplify, experience. They do this unavoidably and of necessity. They do so because they are mass media. This they must be because their costs are astronomical. Their very existence depends upon their consumption in quantity by large numbers. To reach the maximum audience in a competitive market they must aim at the broadest common denominator of taste. The interpretation of experience that results is adequate because it is inescapably stereotype, crude, cheap and artificial, yet alluring, attractive, perhaps exciting. For this is the danger, the appalling danger of mass media: the primitive is nearly always stronger than the civilized. In the manufacture of washing machines, competition leads to a steady improvement of the product. In cultural expression, competition generally leads to debasement of the product. Now books themselves, are not altogether exempt from pressures of this kind. But to a considerable degree they are. Costs are comparatively low and however great the temptation to the contrary, the publisher can afford to limit his market. This means, in turn, that he can afford to deal with life on its own terms, recognizing its fragmentary character, its incompleteness, its intensity. Above all, he will not have to simplify, which is to falsify. He can afford the truth. This, for me, is at once the justification of books and the highest aim of book makers." (2)

Another concept that McLuhan has put forward, basic to the themes of this paper, is that, while other media present multiple perspectives, print is linear in form and format. The physical impact of print in line sequence is important - and this is true of the printed form of any language whether we read from left to right, right to left, horizontally or vertically. But not only does the print induce a linear sequence but ideas are also presented in this way. As Carpenter has written:

> "Gutenberg completed the process. The manuscript page with pictures, colours, correlation between symbol and space, gave way to uniform type, the black-and-white page, read silently, alone. The format of the book favoured lineal expression, for the argument, like the moving eye of the reader, ran like a thread from cover to cover; subject to verb to object, sentence to sentence, paragraph to paragraph, chapter to chapter, carefully structured from beginning to end, with value embedded in the climax. This was not always true of great poetry and drama, which often retained multi-perspective, but it was true of most books, particularly texts, histories, autobiographies, novels. Events were arranged chronologically and hence, it was assumed causally; relationship, not being, was valued. The author became an authority; his data were serious, that is, serially organized. Such data, if sequentially ordered and printed, conveyed value and truth; arranged any other way, they were suspect." (3)

There tends to be a derogatory tone implied when books are discussed as merely linear. I would, however, maintain that this linear quality is the greatest contribution books have to offer. Patterns created by lines are numerous, almost infinite - but the lines indicate relationships. The visual phenomenon of television is produced by patterns of lines. Basic to men's questing for knowledge is his desire to seek to understand relationships between phenomena, people, ideas and visions, to understand the reasons "why". It is books which are the storehouses of individual and communal understandings of these relationships. Print in linear form is still the best way of communicating these relationships.

One other assumption is basic to my theme. We, as teachers of English,

who have long proclaimed that children should learn to read in order that they may read to learn, should also recognize the centripetal and centrifugal aspects of language development. In the early stages of language development, there is a vortex in which all experience is sucked in, and enlarges the language reservoir, but the reservoir having reached a certain level, inertia does not set in. Language now becomes the driving force which extend experiences, in fact often is an experience in its own right. One of the greatest paradoxes of language that it simultaneously combines both efferent and afferent activities. Too often we categorize language as a tool or agent for obtaining knowledge, forgetting that is is also an experience in itself. To avoid stagnation, the reservoir must maintain a constant flow.

And so we turn to three realms of reading - three 'r' s of reading - rhetoric, reasoning and reflection. These need to be cultivated if we are to enable students to use reading for the unique functions reading can perform. I should stress, however, that there is no single key to understanding in reading. The click of comprehension is more like the combination of a safe which needs the user to know and use the particular ordering of skills and abilities appropriate to task involved.

RHETORIC AND READING

In the past few years there has been a revival of interest in rhetoric. Because of compelling social reasons during the thirties and forties, there was an emphasis on rhetoric used for propaganda purposes. But with academic disciplines receiving renewed respectability after the advent of Sputnik, rhetoric has become respectable once more. There is no need to reiterate the historical role that rhetoric has played in education. From Aristotle

onwards we have been aware of the benefits of this study for every facet of language; and it was one of the trio of subjects of the trivium basic to medieval higher education. The suggestion is that we should introduce elements of rhetoric into our teaching at a much earlier stage than we have ever done, and then treat these elements more systematically at later levels.

Perhaps I should attempt to define rhetoric first. For the purpose of this article, it means the art and science of using language. It does not mean merely the literacy devices that may be employed by a writer nor a set of rules of logic and expression that writers should follow. The fact is that the craft of language is both a science and an art. It is a science because it has been studied in depth and has an organized body of theories and principles, and yet it is an art because with the multiplicity of choices available in language, there are degrees of excellence in usage.

For the most part rhetoric has been taught in connection with writing, but it appears we might do well to connect this more closely with our teaching of reading. If, for the purposes of understanding, the reader has to become the co-author, he can only do so effectively if his insight extends to the nature of the craftsmanship. We have been very concerned in reading comprehension with ensuring that students could answer the 'fact' questions about what was written - the questions posed by 'who', 'what', 'when', 'where'. Sometimes we have tried to get students to probemore deeply into the 'why' an author has written in a certain way, and have suggested that the reader should attempt to establish the purposes of the writer. More rarely, do we attempt to get students to assess 'how' a writer is presenting his ideas. Yet, attempting to determine what the author is doing when he is saying' is vital. This may be more productive in the long run for growth in both language understanding and functioning.

There are many types of verbal mental functioning operating in reading material, but the following twelve are those that are found most frequently:

define, classify, compare/contrast, describe, narrate, explain, opine, summarize, interpret, criticize, imagine, hypothesise

Each of these, of course, may be used several times by a writer and usually complement one another. A short comment on each would appear to be appropriate.

Define

Any work with definitions should include both the denotation and the connotation of words, and particularly the understanding of their meaning in context. Defining may be by pointing at an object, or by 'genus' and 'differentia', indicating its class but suggesting its peculiar differences. Good definitions are often accomplished through analogy, by example, by negation or by stating what the object is not.

Classify

This is organizing ideas or phenomena according to the quality or characteristic which is shared by all members of the same category. As soon as children begin to categorize, they are forming linkages that are basic to later complex thoughts. The nature of generalization which has to precede this ability to classify is an interesting one and goes from the specific to the general and then back to the specific. The young child first learns to generalize the concept of cup from the specific utensil he uses to drink. His first use of the word cup may link it to this pink object with spots. Then he applies the word to all articles used for drinking. Only gradually does he differentiate cup from mug, from glass, but later he may know the niceties of the difference between a coffee cup and tea cup - or cup as a measure. He accomplishes this usually through the use of comparison and contrast.

Comparison and Contrast

One of the basic means of classification is through the recognition of similarities and differences in phenomena. Through comparison and contrast, we establish points of resemblance and difference. Whereas classification emphasizes common characteristics, comparison and contrast emphasize dissimilarities. Since exact similarities are rare, comparison and contrast are usually concerned with more essential distinctions and these are more penetrating methods of understanding the qualities of objects.

Describe

The etymological connotation of this word suggests that to describe is to "copy" - a copying of phenomena as they appear to the five external senses or the internal sense of mental awareness or consciousness. Good description will involve unity, coherence, and emphasis on word differentiation.

Narrate

Narration is a recounting of happenings or situations usually in a sequence. It is a 'telling' verbally about actions.

Explain

In explanation an attempt is made to show explicitly the inter-relationships between things or ideas. The linkage may be logical, chronologic or psychological. It may seek to show cause and effect relations.

Opine

In giving an opinion an individual presents an idea which has no positive certainty but which is a personal evaluation, impression or estimation. We frequently oppose opinion with fact. But opinions themselves are facts, and facts as increasing scientific knowledge indicates, are frequently opinions.

Summarize

This is a brief, condensed, distillation of what has been presented. It is a restating of the gist of the matter, and requires conciseness without the omission of important points.

Interpret

When we interpret we attempt to put meaning into some experience. It is more, however, than just a reaction to experience: we attempt to see patterns within the relationships and impose order out of chaos.

Criticize

In criticizing we make judgments, analyze and make evaluations. This is done in terms of standards which may be implicit or explicit. Criticism is a means of judging well, and not of fault-finding or censuring.

Imagine

To imagine is to form some idea about that which is not actually present. It is a mental pretence which though based on experience goes beyond it. We can project ourselves through time and space.

Hypothesise

When we hypothesise we are undertaking a special form of imagining; we are proposing a possible solution to a problem. The problem may be a practical one or a theoretical one. We project possible solutions to inigmas both of thought and experience. These categories indicate what the author is doing but they control how he thinks or writes.

This "linear categorising" summarizes the main cognitive activities with which writers operate. A resemblance in this classification to that suggested by some of the research in teaching-learning interaction can be seen readily. The relationship of these classifications inevitably will be similar. It is possible to begin to work with children in the primary grades on elementary features of rhetoric. I have had considerable success in leading children, as young as eight years, to understand what the author is doing as well as what he is saying.

Before I leave the understanding of the craft of language there is one aspect I would stress further and that is in our teaching we should lay consistent and insistent emphasis on the 'empty words of the language', the connectives. A recent study by Robertson [4] has shown how essential these words are in reading comprehension. These small words are not merely stylistic devices, they are the cues and clues which give whole direction to thinking.

The provision of experience and direct teaching of the meaning of correlatives - such as "both...and," "not only...but also," and "either...or" - is vital. Again, examples from the children's own reading can be utilized, but exercises directed specifically towards their use must also be given. So with the structure words that suggest cause and effect "because, since, so that"; those which suggest condition "if, unless, although"; those that indicate contrast "whereas, while"; those that state time relationships "as, before, when, after, during, while"; those which introduce parallel ideas "however, therefore, nevertheless, hence, accordingly, similarly, on the other hand, in conclusion", and so on. Words such as "while" and "as" have multiple meanings to add a further difficulty.

These "signal" words then are guideposts that indicate to the reader the way to structure his thinking. In fact, they very often set the bounds to thought. As the Quine school of philosophy has emphasized, the 'If - then' type of thinking is highly sophisticated. But also difficult for young children are the conditions imposed by "both - and" and "either - or" - propositions. Similarly, the understanding of the inclusiveness of words such as "all", "some" - "a few" etc. must be mastered. Those words are easy to read, if we mean saying the appropriate sounds, but are extremely difficult to understand.

Furthermore, we cannot assume that just because the child uses words and grammatical constructions acceptably, he has full understanding of these when they are used by someone else. We must, therefore, provide for the learning of these in our reading program.

But now let us turn from the realm of rhetoric to the next realm that is closely linked - the realm of reasoning in reading.

REASONING IN READING

Stuart Chase once wrote, "Language is not only a tool with which to uncover a deeper vein of reason universal to all thinkers, but a shaper of thought itself". (5) We have discussed some ways in which language shapes thought, now let us see how deeper veins of reason may be mined.

Traditionally logic and rhetoric have often been closely linked. In recent years, experts in language have borrowed from information theory and applied the term 'decoding' to the teaching of reading. Frequently their concept of 'decoding' has only been linked to breaking the code that links sound with the appropriate printed symbol. Then assuming that if this

were done, pronunciation and speech would result, and this would, in turn, lead to understanding of meaning. It seems imperative to me, however, that in reading, children must be taught to 'decode' the author's thought as well as his language.

This concept, coupled with increasing knowledge we are gathering about the development of cognitive abilities in children, and the relation of this to language, has led to some tentative experiments by myself and some colleagues. Moreover, psychologists have long reiterated that the association of ideas is more productive of fruitful learning than the acquisition of isolated facts. Perhaps it is necessary to help children to recognize explicitly these relationships in terms of the ways in which learning takes place. This recognition should not be imposed externally and the children must have reached a level of cognitive development subconsciously before such recognition is attempted. Children, however, can learn to diagram information in terms of the underlying cognitive structures of thinking.

There are many ways in which an author's thought may be mapped. Here are the results of some of our experiments with children.

Traditionally, we have followed the process of outlining as illustrated below.

(Insert Figure 1 here)

This may show the way the writer develops his theme but may not always be appropriate for purposes of recall.

The diagrams, or maps, which we have developed with children, have gone from straight linear sequences to correlated sequences, to parallel sequences, to hierarchical to composites, to matrices, both two-dimensional and three-dimensional, and finally to overlapping correlates.

Linear Sequence

It would appear that anything that is dependent on a time sequence, where one event follows another, can be diagrammed in a linear fashion. Thus, we can have the fairly straight simple linear concept of a time-line in historical events. Here, the concept which links these events is entirely chronological.

(Insert Figure 2)
here

Another area in which time sequence is important would appear to be in the plots of many stories. In most plots, one thing happens after another and only in more complex novels does one find the portrayal of simultaneous happenings to a variety of characters. For many stories at the elementary school level, one can build the sequence of happenings leading up to a climax, through a denouement, to a fairly quick conclusion.

(Insert Figure 3)
here

The diagram above departs a little from the simple horizontal linear sequence, but is still linear in effect. Some scientific concepts may also be diagrammed in linear form. For example, the successive steps in an experiment might be diagrammed as follows.

(Insert Figure 4 here)

Correlating Ideas

It is also possible, as a modification of this linear sequence, to indicate cause and effect relationships in a similar way, and to show appropriate linkages.

(Insert Figure 5 here)

However, frequently there is transition from one cause to an effect and then to another cause operating on the same affect. The movement may go from cause to effect to a totally different cause having a totally different effect. Agai we can see how another simple scientific experiment can be diagrammed in a similar way.

(Insert Figure 6 here)

Parallel Ideas

A still further refinement of this method would be to show parallel, or almost parallel, happenings. In this instance, the example is taken at the teacher's level rather than at the children's, as the suggestion for this type of diagrammatic organization.

(Insert Figure 7 here)

This type of paralleling of ideas indicates not only parallel happenings but also correlated ones. Moreover, this type of diagram can lead into a hierarchical one.

(Insert Figure 8 here)

Finally, the concept of a hierarchical structure, would be reached.

It will be noted that in this hierarchical structure, certain concepts appear to be linear but can also be simultaneous. Thus, all the motives of the pioneers might not have been operating at the same time, but the motives and their difficulties could have been simultaneous.

Illustrations of Theme

(Insert Figure 9 here)

(Insert Figure 10 here)

Figures 10 and 11 show other ways of indicating inter-relationships. The one based on wheel and the spokes spreading outwards, the second was produced to show the beginning, middle and end of an essay - a composite whole animal.

Matrix

At later levels, matrix type thinking, both two-dimensional and three-dimensional, becomes appropriate. These allow an even more specific linking of one concept with another.

(Insert Figure 11 here)

Overlapping inter-correlations

At the highest level, the complex interrelationships can be illustrated by the following diagrams illustrating overlapping criteria.

(Insert Figure 12 here)

(Insert Figure 13 here)

More circles could be added, of course, to show other inter-relationships. One high school student built a three-dimensional model illustrating atomic structure starting from this as a base.

Now the point must be emphasized that this is not a question of making pretty patterns. But it is useful to try to establish inter-relationships of ideas by evolving models. One point should also be stressed that these models illustrated should not be presented to the students merely to copy, they should be encouraged to invent their own. The variations on hierarchical sequence were produced by students themselves.

This mapping of an author's ideas, should enable students not only to retain facts and to see appropriate relationships, but ensures they become aware of the organization of thought. Moreover, to revert to McLuhan's assertion of the linear qualities of print, we can but suggest that there are infinite possibilities for patterning,even with lines.

But the thought that is triggered by print is composite of the author's thought and that of the reader. Readers then need to become aware of their own propensities in thinking. Perhaps the best maxim here is that of Socrates - "reader, know thyself."

Awareness of the common pitfalls and fallacies in thinking can contribute much to accurate comprehension. There have been several recent studies which have indicated that a simplified course in classical logic can be adapted to the needs and capabilities even of elementary students, and should certainly be available at high school level.

There are, of course, many sources and types of error that may occur. Mention can be made here of only a few of these.

Failure may occur because the reader does not see the <u>relationships</u> between the <u>ideas</u> aroused by the words. Three aspects of these are:

1. Failure to analyze the problem or topic in order to discover the principles, or persons, or points of conflict involved.

2. Failure to recognize the "pattern" of the problem and the method of presentation, which may be descriptive, critical, legal, expository, creative, artistic and so on.

3. Failure to assess the basic hypothesis, which may be impractical or not feasible, or irrelevant. A multiplicity of hypotheses may preclude any formulation of a conclusion.

Errors which occur in reading interpretation through faulty logic are also manifold. Again, some of the most prominent ones only can be mentioned. Some which arise frequently in inductive thinking, when we reason from the particular to the general, and which appear most often in reading seem to be:

1. Generalization on the basis of insufficient or unrepresentative instances.

2. Ignoring contradictory instances and failure to make them fit in with the total conclusion.

3. Statistical fallacies, (an important aspect in the modern age.) These would include drawing inferences about individuals from the measures of a group, imputing causal significance to correlations, non-representative sampling, neglecting to assess the method of collecting statistical data, and to test the consistency of data, and assuming falsely that all other variables except those measured and compared, remain constant, and many more.

Many of the fallacies of classical logic are broadly deductive and consist in drawing inferences which are not justified by the assumptions nor by the generalizations. Some of these which often confuse the reader are:

1. False assumptions are made or implied by either the author or reader.

2. Exceptions are overvalued or ignored.

3. Begging the question (Petitio Principii), by assuming (wrongly) the conclusion is proved, or by so framing a question that a direct answer involves admission of the assumption.

4. Introduction of irrelevant argument for the purpose of confusing thinking. All the classical types occur here.

   (a) You're another. (Tu Quoque)
   (b) Argument against the man. (Ad hominem).
   (c) Appeal to popular prejudice. (Ad populum).
   (d) Appeal to reverence or authority or prestige. (Ad verecundiam).
   (e) Appeal to pity. (Ad misericordiam).
   (f) Appeal to the purse.

5. Introduction of non-sequiturs.

6. Misuse of analogy.

Thus, while reading engenders thought of a variety of types, the nature of thought has unique attributes. This thought is inevitably reflective.

READING AND REFLECTION

The unique function which reading provides and which no other medium can provide as efficiently, is that it is still controlled by the individual. The reader can adjust the rate and time of the communication to his own individual needs. He can re-read a passage ten times if necessary. He can refer back to an argument presented twenty pages previously to compare it with another argument he is presently reading. He can stop to relate what he has just read to his own experience of the past and hopes for the future. Reading material above all other engenders reflective thought.

Reading is a solitary activity but it is not a lonely activity. The reader is always in contact with another human mind. In this age of over-stimulation we need to offer some points of repose - some time and space to think. Children and adolescents tend to be harried by activities, both at home and at school. But this frenetic activity may become self-defeating in terms of the other motives discussed. There appears to be a greater danger of becoming intellectually sterile because of lack of repose rather than lack of effort. The mind is self-generated, but the generator is frequently sparked by the printed word.

In this age of mass communication, reading and reading material remain unique. The appeal of all other mass media is to the mass, to the average. Though reading material may be mass-produced, the audience

is not coerced by reading as it is by television. Not only may the reader choose his own time and place, he has an infinite number of ideas and attitudes presented in an unending variety of ways. He can select, at will, content which interests him or satisfies his current needs, and at all times he is responsible for his own choice. Books are still "the life-blood of the master spirits" and continue to be the prime provider of "food for the mind."

The individual nature of the reading act makes it efficacious in satisfying psychological needs. "Entertain" in its etymological sense means to "hold between," and it is with this connotation that reading can be termed entertainment. To read, the individual has to exert effort; he can never be a passive recipient. Through his exertion, he can obtain true recreation through re-creation.

But this reflective thought should not be merely meandering meditations. Nor should this be only a recognition of sequence in thought, but must be a con sequence - a consequence. Such thoughts must support one another, and arise out of one another, as Dewey [6] suggested many years ago. It is the linear quality of print which helps to create order out of the kaleidoscopic concatination of our everyday experience.

The logical, chronological, and psychological aspects of thinking have been stressed in this paper - the cognitive domain rather than the affective. This is not because the latter is not equally important, though I suspect this can be caught rather than taught. It is, however, in this last realm of reading that the individual idiosyncrasies and attitudes of the reader assume importance. It is after all the end result, the reader's reaction to author's ideas rather than the means by which he achieves his reaction, that is vital.

Nor should the impression that reading is only the means of gratifying a thirst for factual knowledge be left. Language is pleasurable in and for

itself. Intellectually, emotionally, aesthetically, books can assuage many needs.

In conclusion, may I quote from two writers, one in the fourteenth century and one in the nineteenth, who have expressed the value of books more adequately than I can.

The first is Richard de Bury, who about 1350 wrote:

> "How easily, how secretly, how safely in books, do we make bare without shame the poverty of human ignorance! These are the masters that instruct us without rod and ferrule, without words of anger, without payment of money or clothing. Should you approach them they are not asleep; if you seek to question them, they do not hide themselves; should you err, they do not chide; and should you show your ignorance, they know not how to laugh. O Books! You alone are free and liberal. You give to all that seek, and set free all that serve you zealously." (7)

About a hundred years ago, Elizabeth Barrett Browning also indicated the right way to read:

> "We get no good
> By being ungenerous, even to a book,
> And calculating profits -- so much help
> By so much reading. It is rather when
> We gloriously forget ourselves and plunge
> Soul-forward, headlong, into a book's profound,
> Impassioned for its beauty and its salt of truth --
> 'Tis then we get the right good from a book." (8)

And so I leave with you, the future of books. May human beings always taste their tang of freedom, beauty and truth.

FIGURE 1

I Sub-heading

1.1

1.2

1.3

II Sub-heading

2.1

2.2

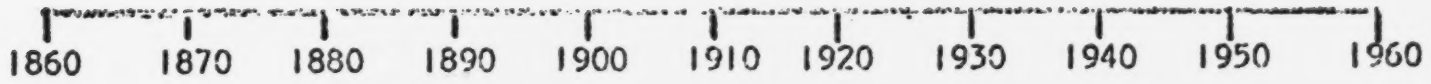
2.3

III Sub-heading

3.1

FIGURE 2

TIME LINE



STORY PLOT

FIGURE 3

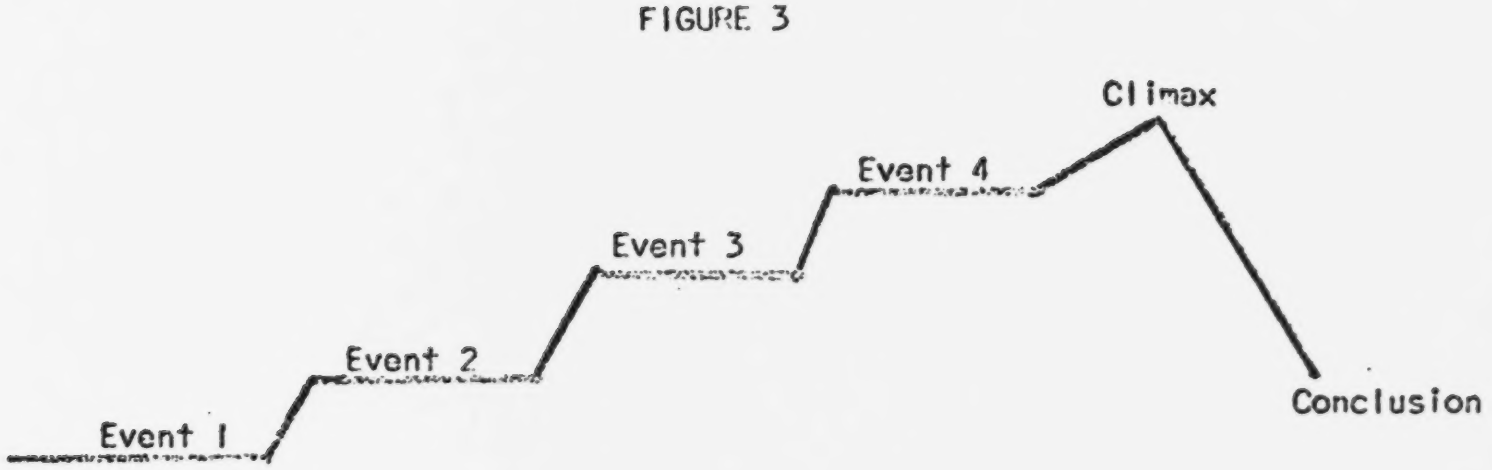


FIGURE 4

SIMPLE EXPERIMENT

Clear Lime Water + C_2O ⟶ Cloudy Water + C_2O ⟶ Clear Water

FIGURE 5

CORRELATED SEQUENCE

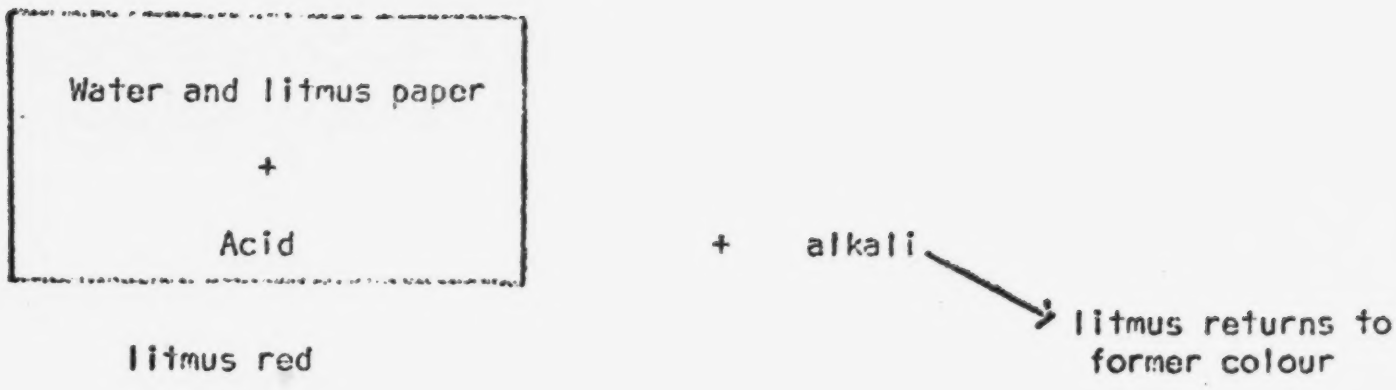


FIGURE 6

CORRELATED SEQUENCE

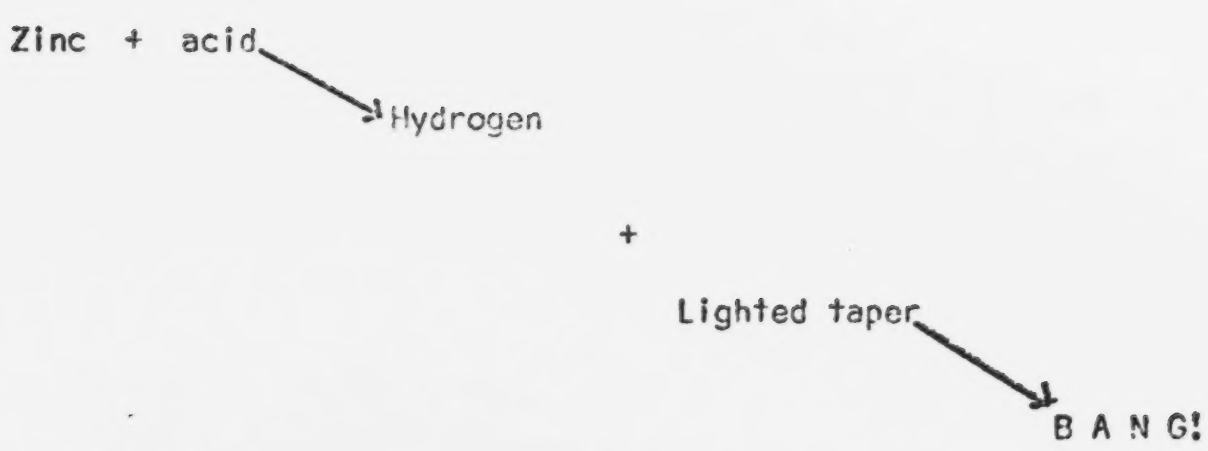


FIGURE 7

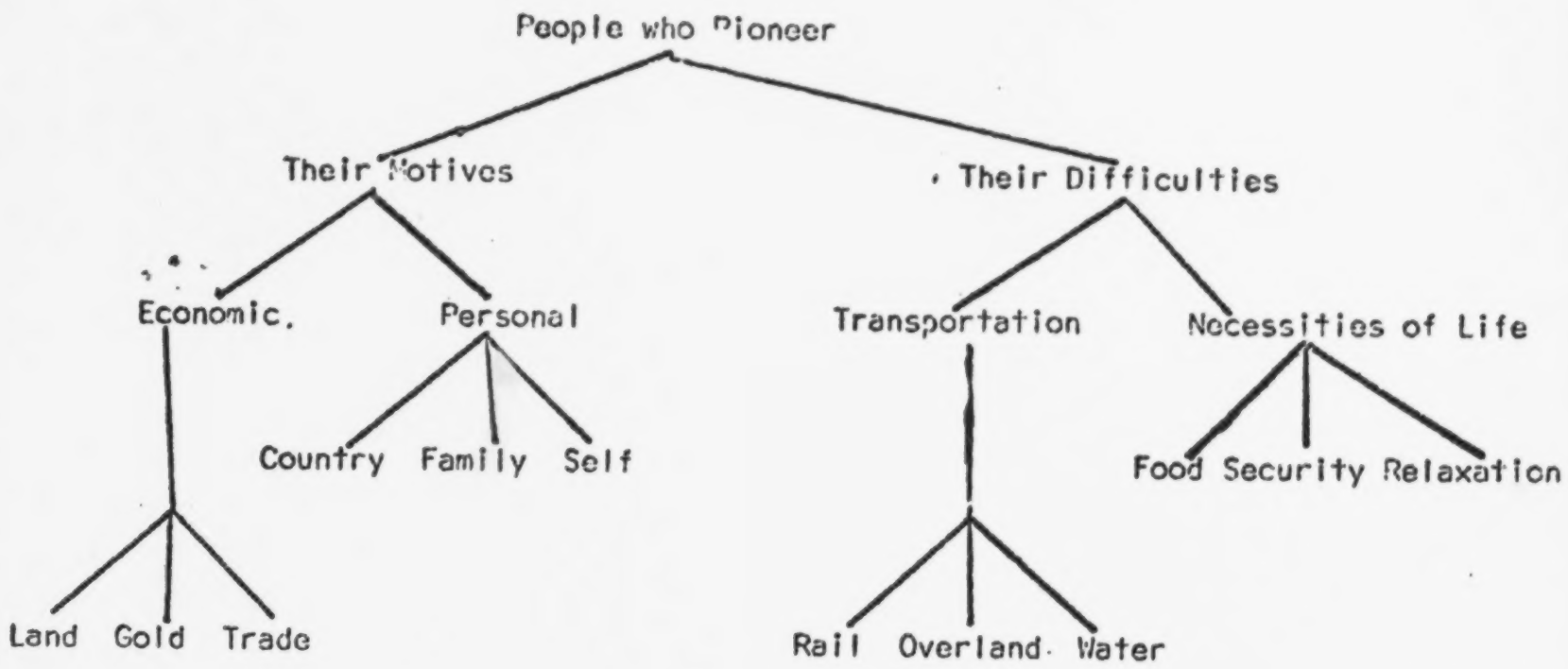

People who Pioneer
Their Motives
Their Difficulties
Economic
Personal
Transportation
Necessities of Life
Country
Family
Self
Food Security
Relaxation
Land
Gold
Trade
Rail
Overland
Water

FIGURE 8

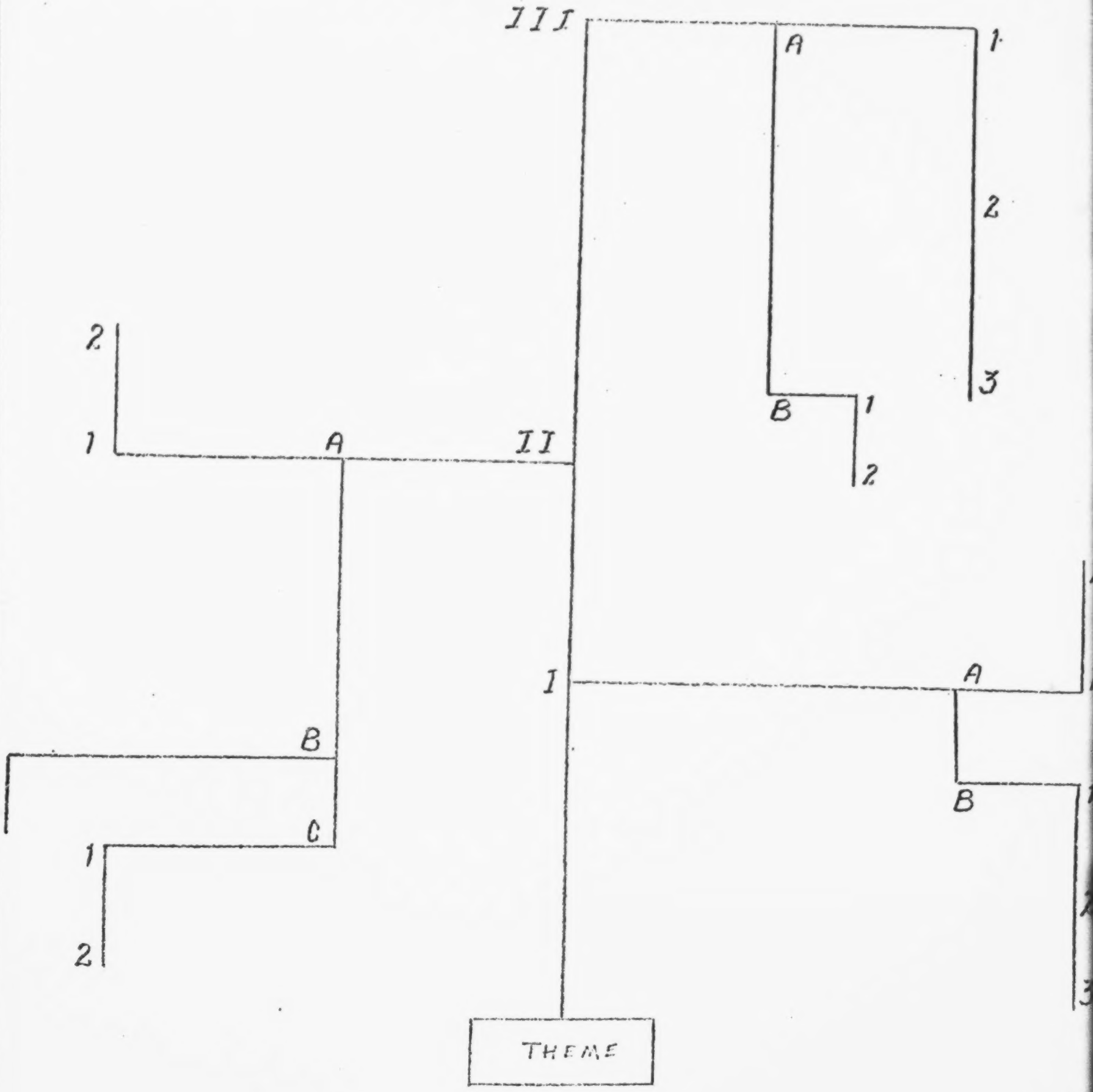


FIGURE 9

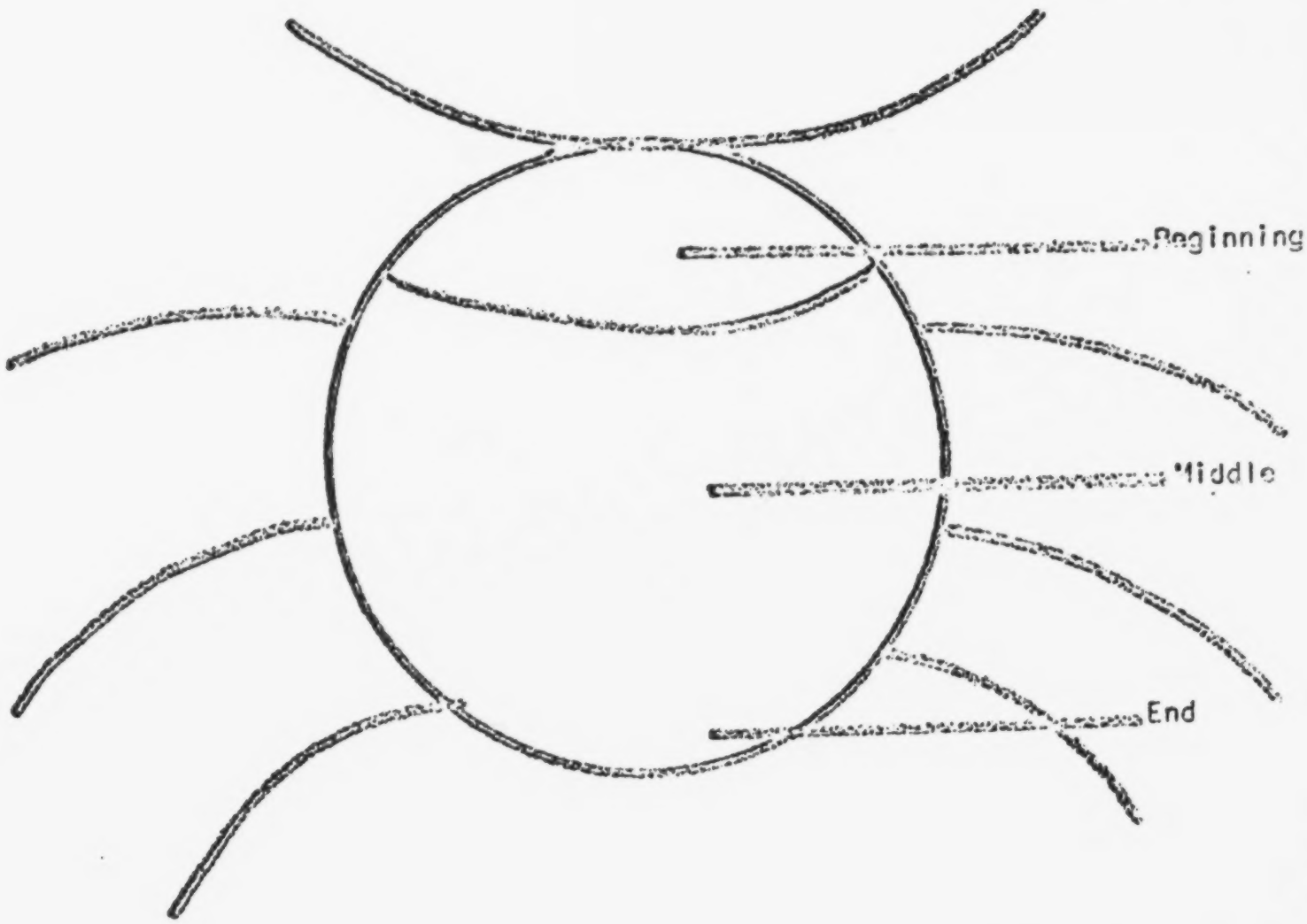


FIGURE 10

GENERAL OBJECTIVE

↓

To develop systematic habits of word recognition

↓

SHORT TERM GOAL

To develop the understanding of and ability to apply the vowel generalizations inductively

↓

LESSON AIM

To develop an understanding of and ability to apply the generalization of the long vowel sound with the final 'e'

TEACHER BEHAVIOR	PUPIL BEHAVIOR
1. A check should be made to see that the pupils can discriminate and recognize long vowel sounds.	2. The pupil must be able to discriminate and recognize long vowel sounds.
3. A number of examples are presented to the pupil orally and in written form.	4. He must apply his knowledge to the examples given.
5. Through skilful questioning, the pupils should be led to recognize inductively the connection between the medial vowel sound and the final 'e'.	6. Then after questioning by the teacher, he must recognize the association between the vowel sound and the final 'e'.
7. With some assistance from the teacher, the generalization should be formulated by the pupils.	8. With help from the teacher, he must verbalize his understanding and formulate an accurate generalization.
9. Further examples should be given so that the generalization is applied.	10. In future when new words are encountered, he must use the generalization to aid recognition and pronunciation.

FIGURE 11

MATRIX

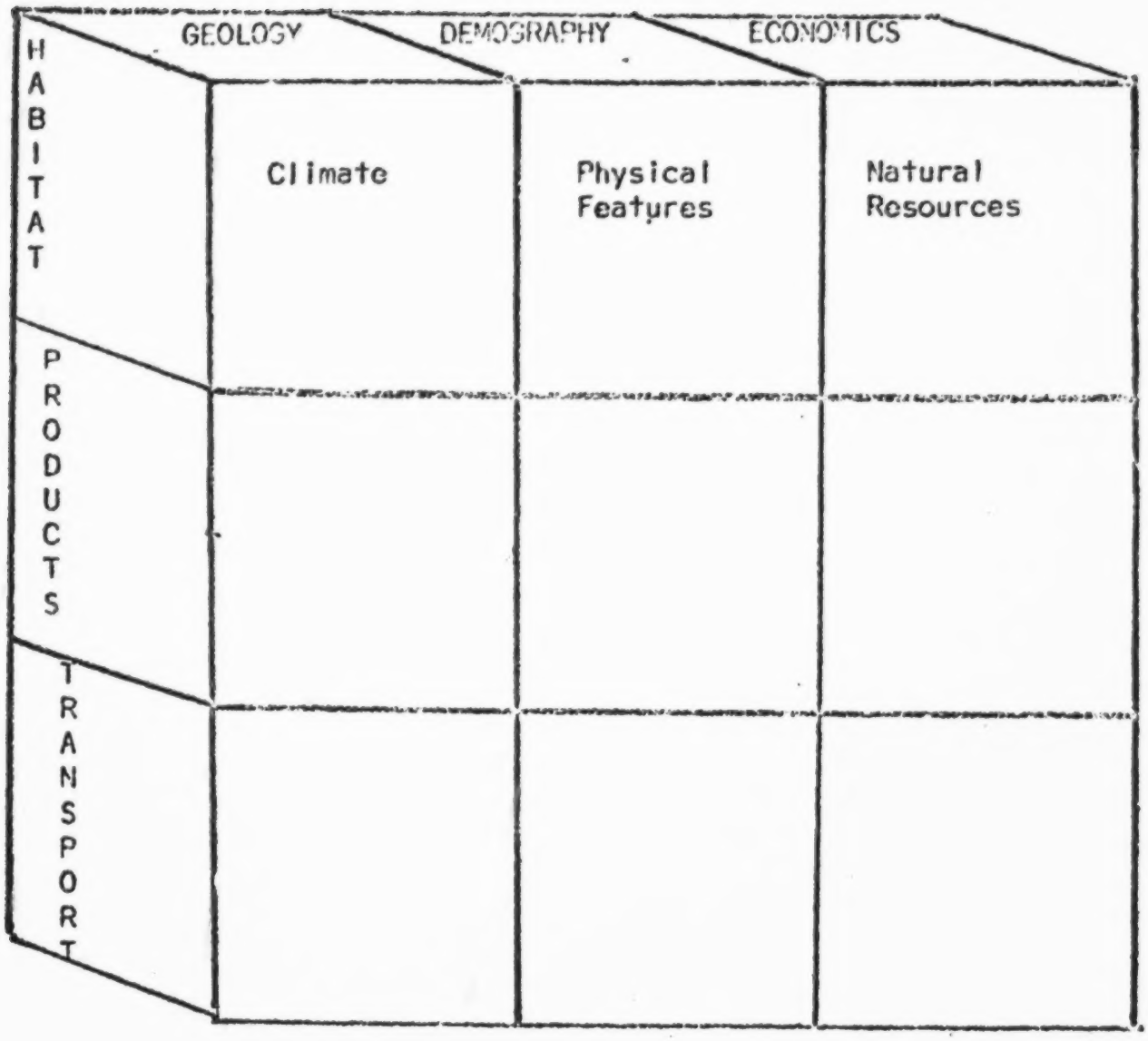


FIGURE 12

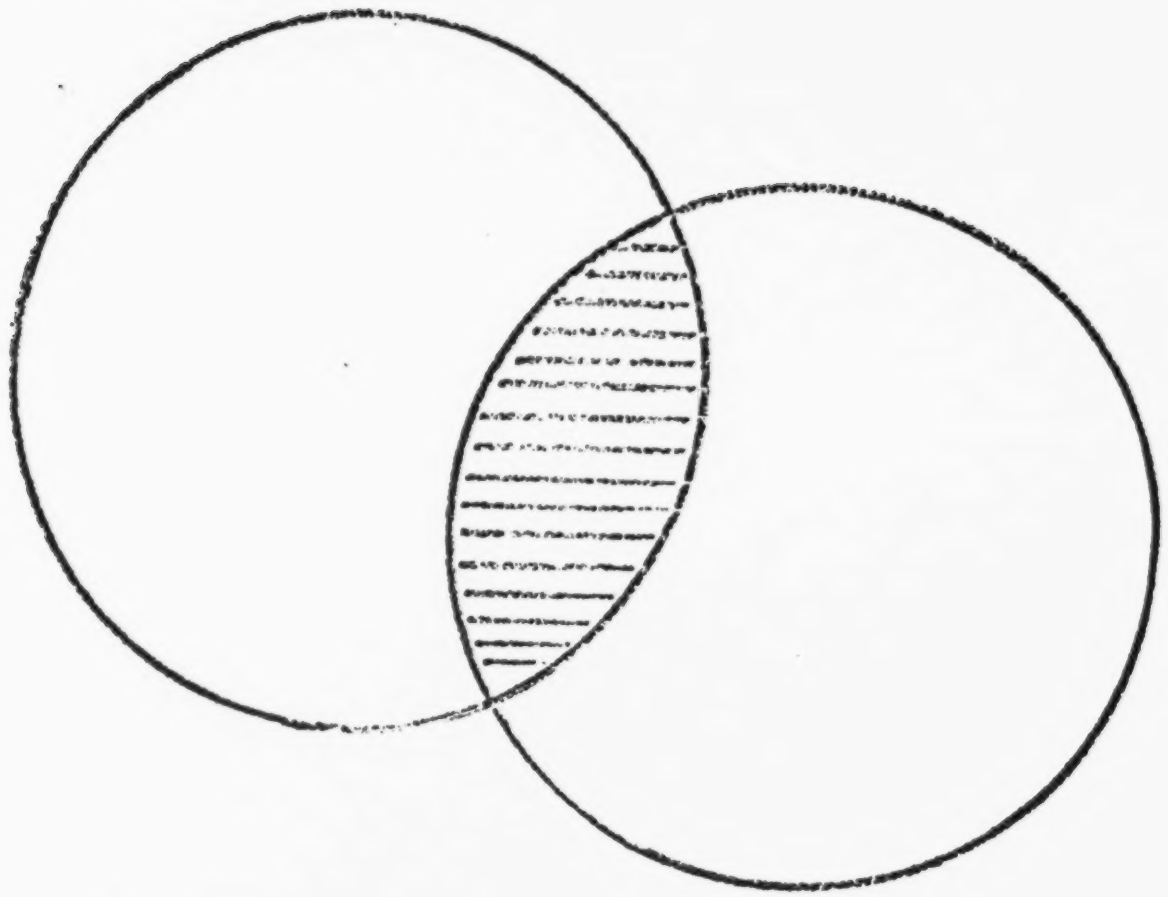
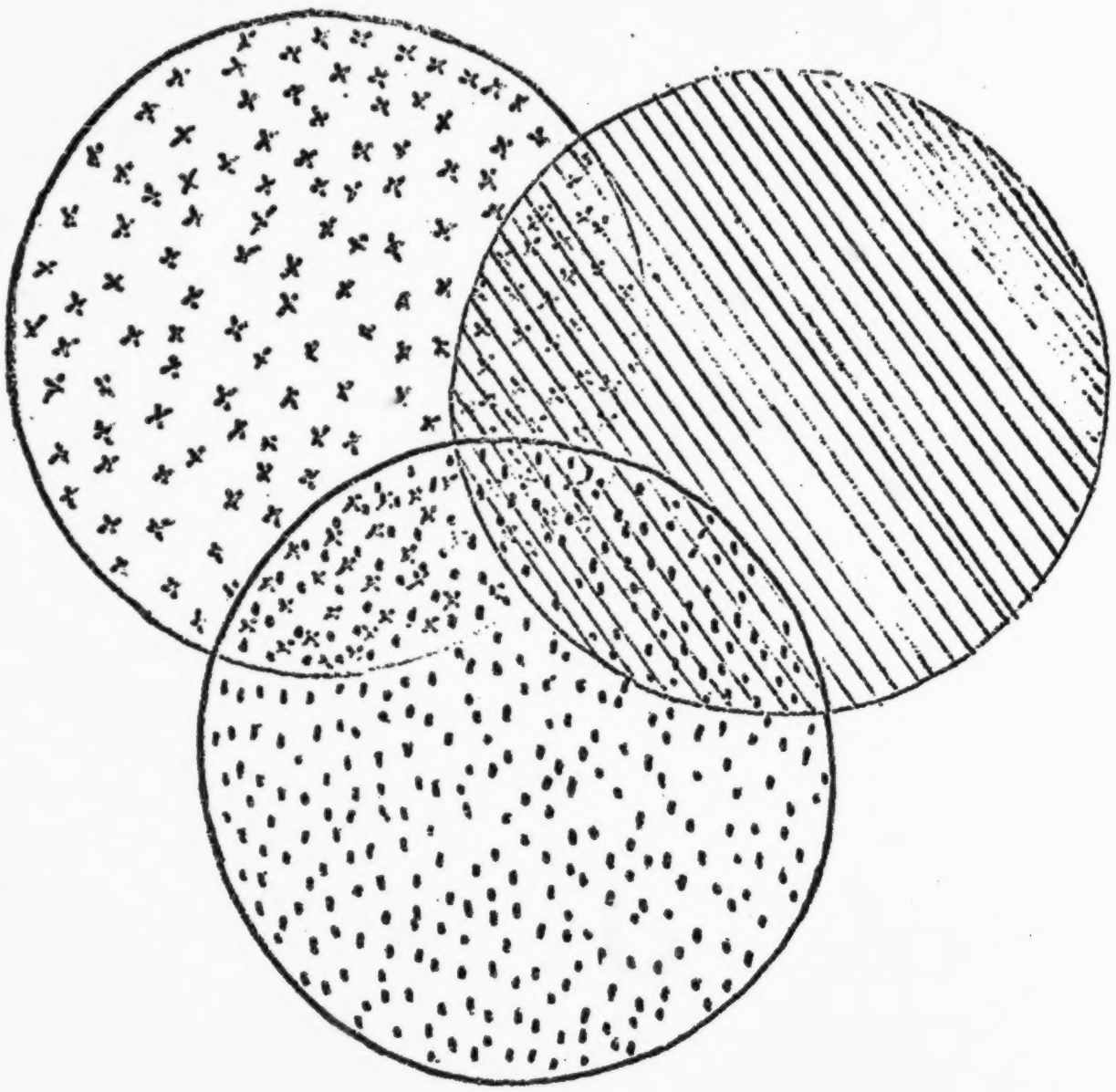


FIGURE 13



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